



JAN  
VAN BOOM  
1807-1872

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Impromptu nr 4  
För piano/*for piano*  
Opus 74

Källkritisk utgåva av/Critical edition by Martin Edin

# Levande Musikarv och Kungl. Musikaliska akademien

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# QUATRIÈME IMPROMPTU.

**PIANO.** *Vivo.* I. van BOOM. Op. 74.

2/4

*p*

5

*p*

10

*p*

15

1 2 3 1 2 1 2 1 2 1

20

*cres.* - - - *cen* - - - *do.* *ff*

*ff*

This system contains measures 20 through 24. The right hand features a melodic line with slurs and fingerings (1, 1, 1, 1). The left hand provides harmonic support with chords and moving lines. Dynamics include *cres.*, *ff*, and *ff*.

25

*cres.* - - - *cen* - - - *do.*

*p*

*p*

This system contains measures 25 through 28. The right hand continues the melodic line with slurs. The left hand has a more active role with moving lines. Dynamics include *cres.*, *p*, and *p*.

8

29

*f*

4 2 1 4 3 3

This system contains measures 29 through 32. A first ending bracket labeled '8' spans measures 29-31. The right hand has a complex melodic line with slurs and fingerings (4, 2, 1, 4, 3, 3). The left hand has a steady accompaniment. Dynamics include *f*.

33

This system contains measures 33 through 36. The right hand continues with a melodic line, and the left hand provides harmonic support. Dynamics are not explicitly marked in this system.

37

Musical score for measures 37-40. The system consists of two staves. The upper staff (treble clef) features a melodic line with a series of eighth-note runs, each phrase under a slur. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines, including some notes with accents.

41

Musical score for measures 41-44. The system consists of two staves. The upper staff continues the melodic development with slurred eighth-note passages. The lower staff features more complex rhythmic patterns and slurs, with some notes marked with accents.

45

Musical score for measures 45-48. The system consists of two staves. The upper staff shows a continuation of the melodic line with slurs. The lower staff has a more active bass line with slurs and accents, providing a strong harmonic foundation.

49

Musical score for measures 49-52. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a prominent bass line with slurs and accents, including a dynamic marking of *fz* (forzando) in the first and third measures.

53

ritar - dan - do.

*p*

Detailed description: This system contains measures 53 through 56. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present at the start of measure 54. The lyrics "ritar - dan - do." are written below the right-hand staff.

57

*f*

*cres* - - - - *cen* - - - - *do.* *f*

Detailed description: This system contains measures 57 through 60. The right hand continues with a melodic line that becomes more complex and dense in the final measure. The left hand accompaniment is also present. A forte (*f*) dynamic marking is at the beginning of measure 58. The lyrics "cres - - - - cen - - - - do." are written below the right-hand staff, with a final *f* dynamic marking at the end of the system.

61

*ff* *p*

*ff* *ff*

Detailed description: This system contains measures 61 through 66. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment. Dynamics include fortissimo (*ff*) and piano (*p*) markings.

67

*p* *pp* *pp*

Detailed description: This system contains measures 67 through 71. The right hand features a melodic line with many accidentals (sharps and flats). The left hand has a complex accompaniment with triplets and other rhythmic figures. Dynamics include piano (*p*) and pianissimo (*pp*) markings.

72

Musical score for measures 72-75. The right hand features a complex, arpeggiated texture with many accidentals. The left hand provides a harmonic accompaniment with chords and moving lines.

76

Musical score for measures 76-79. The right hand continues with intricate arpeggiated patterns. The left hand has a more active role with eighth-note accompaniment. Dynamics include *ff*.

80

Musical score for measures 80-83. The right hand has a more melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *cres*.

84

Musical score for measures 84-87. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. A wavy line above the staff indicates a tremolo effect.

88

Musical score for measures 88-91. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* and *p*.

93

Musical score for measures 93-96. The right hand features a melodic line with a long slur over measures 93-94 and a trill in measure 95. The left hand plays a steady eighth-note accompaniment.

*Dolorosamente.*

97

Musical score for measures 97-100, marked *Dolorosamente.* The right hand has a melodic line with a slur and a triplet in measure 99. The left hand continues with eighth-note accompaniment.

101

*ritar - dan - do.*

Musical score for measures 101-104, marked *ritar - dan - do.* The right hand has a melodic line with a slur and a fermata in measure 104. The left hand continues with eighth-note accompaniment.

*Un poco piú lento ed espress*

105

*p*

Musical score for measures 105-108, marked *Un poco piú lento ed espress* and *p*. The right hand has a melodic line with a slur and a fermata in measure 108. The left hand continues with eighth-note accompaniment.



110

Musical score for measures 110-114. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment of chords. A fermata is placed over the final measure of this system.

115

8

*ritar.*

*pp*

*a piacere.*

*ritar.*

Musical score for measures 115-117. Measure 115 includes a "ritar." marking. Measure 116 features a "pp" dynamic and a "a piacere." instruction. Measure 117 ends with another "ritar." marking. A large fermata spans across measures 116 and 117.

118

*ritardando.*

*dan.*

*do.*

*mf*

Musical score for measures 118-122. The right hand has a melodic line with slurs and a "ritardando." marking. The left hand has a bass line with slurs. A dashed line separates the two parts, with "dan." and "do." markings below it. A "mf" dynamic is also present.

123

Musical score for measures 123-127. The right hand features a melodic line with slurs and a fermata over the final measure. The left hand plays a steady accompaniment of chords.

128

strin - gen - cen - do do

*cres*

133

8

*p*

138

8

*f*

143

*p* *légiero.*

*Ped* *p*

147

*Ped*

151

*mf*

5 3 4  
1 2 1

155

159

163

*poco ritenuto*

*p*

*rit*

*p*

*Con espressione, e marcato la melodia.*

167

mf

171

mf

175

f

strin - - - - -

8 ~~~~~~ Tempo I.

179

f

- gen - - - - - do.

183

pp

f

f

This system contains measures 183 through 186. The right-hand part features a melodic line with a long slur over measures 183-184 and another slur over measures 185-186. The left-hand part has a bass line with a slur over measures 183-184 and a dynamic marking of *pp* at the beginning. A dynamic marking of *f* appears in the right hand at the start of measure 185, and another *f* is in the left hand at the start of measure 186.

187

f

This system contains measures 187 through 190. The right-hand part has a melodic line with a slur over measures 187-188 and another slur over measures 189-190. The left-hand part has a bass line with a slur over measures 187-188. A dynamic marking of *f* is present in the right hand at the start of measure 189.

191

p

p

This system contains measures 191 through 194. The right-hand part has a melodic line with a slur over measures 191-192 and another slur over measures 193-194. The left-hand part has a bass line with a slur over measures 191-192 and another slur over measures 193-194. Dynamic markings of *p* are present in the right hand at the start of measure 193 and in the left hand at the start of measure 194.

195

This system contains measures 195 through 200. The right-hand part has a melodic line with a slur over measures 195-196 and another slur over measures 197-198. The left-hand part has a bass line with a slur over measures 195-196 and another slur over measures 197-198.

199

*Dolorosamente.*

203

*ritar\_dan-do.*

207

*Poco piú lento e con espressione.*

*p*

212

217

*vivo e légiero.*

*ritar.*

*a piacere.*

*rit - -*

220

ritar - - - dan - - - do. *mf*

Musical score for measures 220-224. The piece is in G major (one sharp) and 3/4 time. The melody in the right hand features a series of eighth notes and quarter notes, with a fermata over the final note. The bass line consists of a steady eighth-note accompaniment. The dynamic marking *mf* is present.

225

Musical score for measures 225-229. The melody in the right hand continues with a similar rhythmic pattern, featuring a fermata over the final note. The bass line remains consistent with the previous system.

230

strin - - - gen - - - do. do. *cres* *cen*

Musical score for measures 230-234. The melody in the right hand includes a trill on the final note. The bass line continues with the eighth-note accompaniment. The dynamic marking *cres* (crescendo) is indicated.

235

*p*

Musical score for measures 235-239. The melody in the right hand features a fermata over the final note. The bass line continues with the eighth-note accompaniment. The dynamic marking *p* (piano) is present.

240

*f* *f* *Agitato ed animato.*

Musical score for measures 240-244. The piece becomes more rhythmic and energetic. The melody in the right hand features a series of eighth notes and quarter notes. The bass line continues with the eighth-note accompaniment. The dynamic marking *f* (forte) is present, and the tempo/style marking *Agitato ed animato.* is indicated.

245

*ff* rite - - nu - - to.

This system contains measures 245 through 250. It features a treble and bass clef with a grand staff. The music is marked *ff* (fortissimo) and includes the lyrics "rite - - nu - - to." with a dotted line under "nu". The notation includes various note values, slurs, and dynamic markings.

250

*rit.* *Tempo I.*

*p*

This system contains measures 250 through 255. It features a treble and bass clef with a grand staff. The music is marked *rit.* (ritardando) and *Tempo I.* (first tempo). A dynamic marking of *p* (piano) is present. The notation includes various note values, slurs, and dynamic markings.

255

*p*

This system contains measures 255 through 260. It features a treble and bass clef with a grand staff. The music is marked *p* (piano). The notation includes various note values, slurs, and dynamic markings.

260

This system contains measures 260 through 264. It features a treble and bass clef with a grand staff. The notation includes various note values, slurs, and dynamic markings.

264

This system contains measures 264 through 269. It features a treble and bass clef with a grand staff. The notation includes various note values, slurs, and dynamic markings.



268

*cres. - - - cen - - - do.*

272

276

*p cres. - - - cen - - - do. f*

280

*ritardando.*

284

*p cres. - - - cen - - - do.*

288

8

*cres - cen - do.*

*ff*

*fz*

*p*

*es -*

293

*-pressione.*

*p*

*p*

297

8

*f*

*f*

*fz*

301

*fz*

*fz*

*fz*

306

*ff*

*pesante.*

*ritar.*

*p*

*p*

311

Musical score for measures 311-314. The system consists of two staves. The right staff (treble clef) features a melodic line with a slur over measures 311-312, followed by a dynamic change from *f* to *p* in measure 313. The left staff (bass clef) provides harmonic support with chords and moving lines. Dynamics include *f* and *p*.

315

Musical score for measures 315-318. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 315-316, followed by a dynamic change from *f* to *p* in measure 317. The left staff (bass clef) features a complex accompaniment with a slur over measures 317-318. Dynamics include *f* and *p*.

319

Musical score for measures 319-322. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 319-320, followed by a dynamic change from *p* to *f* in measure 321. The left staff (bass clef) features a complex accompaniment with a slur over measures 321-322. Dynamics include *p*, *f*, and *mf*.

323

Musical score for measures 323-326. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 323-324, followed by a dynamic change from *f* to *ff* in measure 325. The left staff (bass clef) features a complex accompaniment with a slur over measures 325-326. Dynamics include *f* and *ff*.

327

Musical score for measures 327-330. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 327-328, followed by a dynamic change from *ff* to *fz* in measure 329. The left staff (bass clef) features a complex accompaniment with a slur over measures 329-330. Dynamics include *fz* and *ff*.

# Jan van Boom

När den unge holländaren Jan van Boom (1807–1872) bosatte sig i Stockholm i mitten av 1820-talet blev han ett viktigt tillskott till stadens musikliv. Han intog snart positionen som en av stadens prominenta pianister, var mångsidigt verksam som tonsättare och kom genom sin undervisningsverksamhet att utöva inflytande över musiker i yngre generationer. Efter att karriären som offentligt turnerande virtuos avslutats 1847 verkade han som pianolärare vid Musikaliska akademiens undervisningsverk, sedermera Musikaliska akademiens konservatorium, och undervisade där bland andra Hilda Thegerström, Ludvig Norman, Jakob Adolf Hägg, August Söderman och Richard Andersson.

Jan van Boom växte upp i en musikerfamilj. Både hans yngre bror Hermanus Marinus van Boom (1809-1883) och hans far Johannes van Boom (1783-1878) var flöjtister, den sistnämnde dessutom tonsättare samt sönernas förste musiklärare. Efter undervisningen hos fadern torde Jan van Boom ha studerat för Johann Nepomuk Hummel och Ignaz Moscheles, och längre fram (1843–46) utvecklade han sitt musikkunnande som kompositionselev hos Franz Berwald.

Räknat i antal verk ligger tyngdpunkten i van Booms produktion i pianomusiken. Hans komponerande täcker dock en rad olika genrer och i verklistan återfinns vid sidan om ett 50-tal pianostycken bland annat operan *Necken*, orkesterverk, kammarmusik, körstycken och sånger.

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## Impromptu nr 4

Under senare delen av livet sökte sig Jan van Boom upprepade gånger till impromptu-formatet. 1860-talet såg tonsättaren publicera sex impromptun för piano, och ytterligare två finns bevarade i handskrift på Musik- och teaterbiblioteket i Stockholm (ett tidigare verk för piano och ett för harmonium eller piano). Styckena uppvisar olikartade temperament – även om det också går att spåra en familjelikhet dem emellan – och flera bär karakteristiska titlar som *La fontana*, *impromptu capriccioso*, och *Le désir, impromptu, quasi fantasia*.

Det fjärde impromptut, i a-moll, är tillägnat Eugène von Stedingk som under fem år var förste direktör för Hovkapellet och de kungliga teaternerna. Det publicerades kring 1867 av Bote & Bock i Berlin.

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# Källkritisk kommentar

## Källmaterial

Denna utgåva baserar sig på följande källa (T):

QUATRIÈME / IMPROMPTU / POUR LE / PIANO / dédié / à  
Monsieur le Baron / Eugène de Stedingk. / Ministre de S. M. le Roi de  
Süède et de Norwége, près S. M. la Reine / d'Espagne, ex-Sürintendant  
des Théatres Royaüx, Membre / de l'Académie Royale de müsiqüe à  
Stockholm, Cömandeür de l'Ordre / de Wasa et de l'Ordre de Saint  
Olaf, Officier de la Légion / d'honneur, Chevalier de l'Étoile polaire et  
de Sainte Anne. / par / J. van BOOM. / Membre, et Professeür de Piano  
près l' académie Royale de müsiqüe / à Stockholm, Officier et Chevalier  
de plüsieurs Ordres. / Op. 74. / Propriété des Editeurs / BERLIN &  
POSEN / [...] / Ed. Bote & G. Bock / (E. BOCK) / [...] / Pr. 25 Sgr.

T finns hos Musik- och teaterbiblioteket i Stockholm under signum P/Sv. Utgåvans plåtnummer är 7496, vilket pekar på 1867 som ursprungligt publiceringsår (se Otto Erich Deutsch: *Musikverlagsnummern*, Berlin: Verlag Merseburger, 1961). Källan stammar sålunda från tonsättarens livstid. Autografer eller andra förlagor för trycket har inte kunnat lokaliseras.

## Kommentarer

Notttexten i utgåvan är baserad på en skanning av nottrycket T, där utgivarens emendationer har förts in med hjälp av ett digitalt bildredigeringsprogram.

I van Booms pianoverk är det inte ovanligt att bågar och instruktioner rörande musikens dynamik modifieras då en passage upprepas – avvikelserna kan vara iögonenfallande eller högst subtila. Sådana fraseringsvarianter har bevarats i föreliggande utgåva. De kan läsas som instruktioner om ett varierat och nyansrikt pianistiskt föredrag. I de fall där ett tydligt och konsekvent fraseringsmönster etablerats har emellertid enstaka avvikelser justerats utan kommentar så att mönstret fullföljs (ett exempel på ett sådant mönster är bågarne i det undre systemet i takt 92–98). Emendationer av nottexten som inte har medfört förändrad läsart har likaledes utförts utan kommentar. I övrigt anförs nedanstående anmärkningar. Fingersättningen i utgåvan återges enligt T. Hurvida den stammar från van Boom själv eller någon annan har inte kunnat undersökas.

### Takt / System

### Anmärkning

14 / Undre (U)

T har båge från den andra sextondelen till taktens slut; bågen justerad i analogi med t. 264.

48–49 / Övre (Ö)

T har en båge över t. 48, en båge över de tre första tonerna i t. 49, och en båge från den fjärde till den sista tonen i t. 49; bågarne har justerats i analogi med t. 50–51.

<b>Takt / System</b>	<b>Anmärkning</b>
64/ Övre	<b>T</b> har staccato på a <sub>2</sub> ; staccato saknas dock i det undre systemet på motsvarande åttondel; staccato struket så att upptakten till t. 65 utformas i analogi med upptakten till t. 63.
68–69 / Övre	<b>T</b> har en båge över t. 68 och en annan över t. 69; bågar har justerats så att en upptakt till t. 69 markeras i analogi med t. 66–67, detta på grund av g-moll-harmoniken i t. 68.
100/ Övre	<b>T</b> har diminuendo-tecken; ändrat till crescendo-tecken i analogi med t. 202.
164 / Övre	<b>T</b> har endast ess <sub>1</sub> på den näst sista sextondelen.
221 / Ö&U	<b>T</b> har bågar över hela takten; bågar justerade i analogi med t. 119.
233 / Undre	<b>T</b> har Fiss på det första slaget; F infört i analogi med t. 131.
270–71 / Ö&U	<b>T</b> saknar crescendo och accenterna i det undre systemet, vilka har införts i analogi med t. 20–21.
287–88 / Undre	I <b>T</b> leder tre bågar till ackordet i t. 288, medan slutet av t. 287 saknar bågen som leder från f in i nästa takt; sistnämnda båge har lagts till av utgivaren.
288–89 / Övre	<b>T</b> har följande bågar: e <sub>2</sub> –a <sub>2</sub> , a <sub>iss2</sub> –a <sub>3</sub> och a <sub>iss3</sub> –d <sub>iss4</sub> ; bågar i det övre systemet har anpassats efter de i det undre.
294 / Övre	I <b>T</b> är den tionde tonen c <sub>iss2</sub> .
297 / Övre	I <b>T</b> startar den första bågen före taktstreckets början, men bågen i t. 296 leder inte vidare till nästa takt.
298 / Övre	I <b>T</b> är den tionde tonen c <sub>iss3</sub> .
318 / Undre	<b>T</b> har en båge över hela takten i överstämman; bågar införda i analogi med t. 320.
Förkortningar t.=takt	

## Jan van Boom

When the young Dutchman Jan van Boom (1807–1872) settled in Stockholm in the mid-1820s, he became an important addition to the city's musical life. He soon took on a role as one of the city's prominent pianists, was a versatile composer and, through teaching, came to influence musicians of younger generations. After his public career as a virtuoso ended in 1847, he worked as a piano teacher at the Royal Swedish Academy of Music School, later the Royal Academy of Music Conservatory, where he taught Hilda Thegerström, Ludvig Norman, Jakob Adolf Hägg, August Söderman and Richard Andersson, amongst others.

van Boom grew up in a family of musicians. Both his younger brother Hermanus Marinus van Boom (1809–1883) and his father Johannes van Boom (1783–1878) were flautists; the latter was also a composer and his sons' first music teacher. After his education with his father, Jan van Boom is thought to have studied for Johann Nepomuk Hummel and Ignaz Moscheles, and later on (1843–46), he was a composition student of Franz Berwald.

The majority of van Boom's production was in piano music. However, his compositions cover a number of different genres, and in his opus, alongside some 50 piano pieces, one also finds the opera *Necken*, orchestral pieces, chamber music, choir pieces and songs.

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Transl. Martin Thomson

## Impromptu No. 4

In the latter part of his life, Jan van Boom repeatedly sought out the impromptu format. The 1860s saw the composer publish six impromptus for piano, and two more are preserved in manuscript at the Music and Theatre Library in Stockholm (one earlier work for piano and one for harmonium or piano). These pieces are different in character, although a family resemblance between them is evident, and several bear characteristic titles, such as *La fontana*, *Impromptu capriccioso*, and *Le désir, impromptu, quasi fantasia*.

The fourth impromptu in A minor is dedicated to Eugène von Steindingk who, for five years, was the first director of the Opera Orchestra and the Royal Theatres. It was published around 1867 by Bote & Bock in Berlin.

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Transl. Robin McGinley